THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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Notice.

The Editorial office is 11, Tottenham Street, where the Editor can be seen between the hours of 11 and 12-30 on Mondays and Fridays, and on Wednesdays between 2 and 4 o'clock, or by appointment.

Literary contributions and correspondence should be addressed to the Editor.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.
Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

DECEMBER 12, 1907.

A Vexed Question. One of the most important questions now before the trade is, "How manufacturers may effectually protect themselves against the film copyist." Those who have given Mr. Jago's able paper a careful reading will have noticed that at present the law as regards copyright casts a certain amount of doubt on the subject of protection for the film maker. It is generally thought that until the Government can be made to see the weakness of the law when considered from our point of view, and be induced to pass such measures as will duly protect the manufacturers' interests, the evil of copying will continue unchecked. Various suggestions have been offered for the partial protection of the trade meanwhile. Some think that film subjects should be issued only under agreement; that every film sent out should bear a consecutive number; or that some secret trade mark should be hidden away in the process of manufacture. These suggestions are good enough in their way, but manifestly they are only a partial solution to the problem. What is wanted is a process of manufacture which will render copying, at least satisfactorily, a physical impossibility. In view of these facts, we venture to suggest a way out of the difficulty.

Positive Method of Protection against the Film Copyist. This week, under "Helps and Hints," will be found a formula for giving to photographic images a slight relief—not stereoscopic relief, but an effect similar to that obtained in the well known "Woodbury Process." If every print issued from manufacturers of films were so treated, copying would soon come to an end so far as such prints were concerned. The fact is, if one attempts to make a negative from a film print treated in this manner, the resulting prints from the counterfeit negative are miserable failures. This is due to the fact that if one attempts to make a negative by contact, it is only the high tone portions in the image that touch the gelatine of the film on which it is proposed to make the negative. The dark portions of the picture stand away, because they are formed by depressions lying at a plane unapproachable in contact methods. In consequence of this non-contact of the shadow portions, details at these points become blurred, so that a print taken from this defective negative duplicates the errors upon the screen when the counterfeit print is projected. In the copying of film pictures from ordinary or untreated prints, the final results are generally very inferior to the originals, but by adopting the precaution of "*relieving*," any copies made from prints so treated will be hopelessly poor, and will evince at once that they are counterfeits.

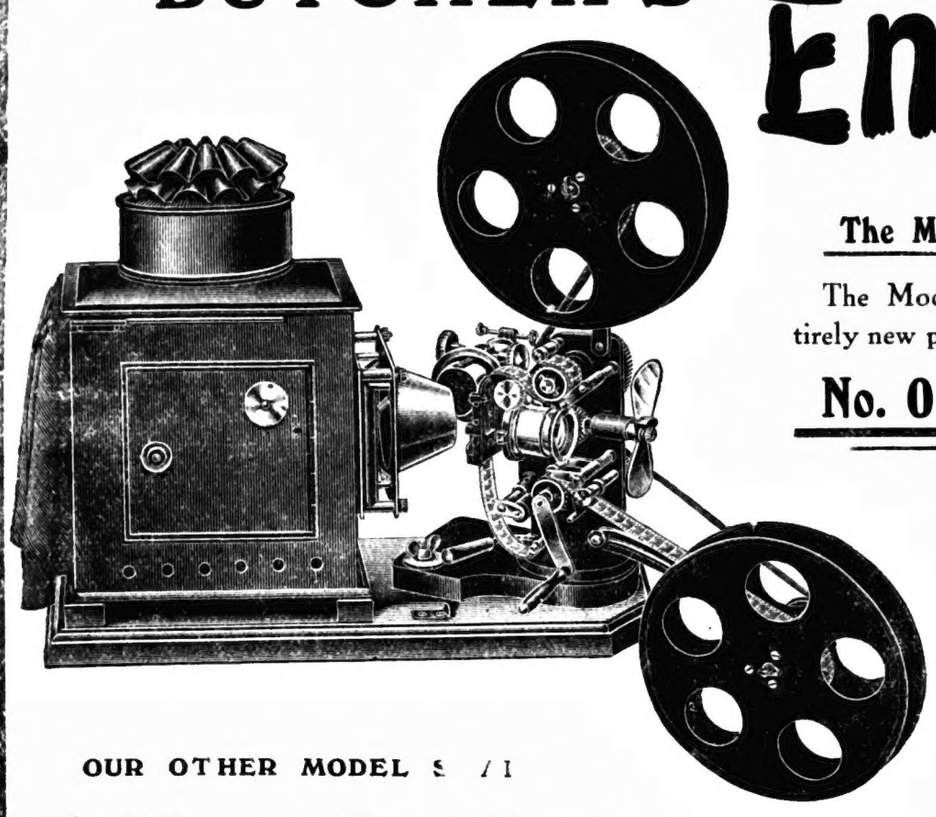
A Comparison Dismisses all Doubt. So manifest are the differences existing between the copied and the original film picture, that it becomes unnecessary to resort to critical analysis of comparison; but should any dispute arise, it is a simple matter to subject them to a comparative test under a powerful microscope.

Relieving not Detrimental to Best Results when Exhibited. It may be urged that by imparting a relief to the image upon the film the results upon the lantern screen would suffer and not have so crisp a definition as otherwise. This, however, is not the case. The direction of relief being parallel to the rays of light emanating from the optical system, would render any peculiarity of the image in this respect invisible when projected.

BUTCHER'S Empires

ARE

The Most Up-to-date Projectors.



The Model we illustrate here is an entirely new pattern this season.

No. 0 Empire, £14 14s.

It is designed to meet the requirements of those exhibitors who cannot run to a high price and yet require a machine which will show a picture as steady as any high-priced instrument. For Fair Grounds and Side Shows it cannot be beaten.

OUR OTHER MODELS

"Empire" Catalogue on application.

No. 1 Empire - £18 18s. 0d.

No, 2 ,, - £35 0s. 0d.

"Empire" Catalogue on application.

FILMS FOR HIRE.

Very few Showmen and Exhibitors in general can afford to buy new films every week. Our extensive Library contains many thousand feet of up-to-date films, and Showmen come to us because they can rely upon filling their programmes with the best films, both as regards subject and quality.

All the latest and best subjects added from time to time.

It will pay you to write for our Hire List.

Terms for Hire over any period.

W. BUTCHER & SONS, Ltd., Camera House, Farringdon Avenue, E.C.

Telegrams: "England, London." **Telephone 1632 Holborn.**

Topical Pars.

The Ready Reference Table appearing under Helps and Hints in our last issue was taken from Messrs. Wrench's catalogue, and we are pleased to make this acknowledgement.

An interesting lecture on Mission work in Uganda, illustrated by living pictures and lantern slides was given to a crowded audience at the Londesborough Theatre on Saturday evening.

Westbourne Grove Baptist Chapel has been forced to apply for a licence to cover the use of the chapel for concerts and kinematograph entertainments, etc.

Mr. Will G. Barker, of the Warwick Trading Co., has returned from America, and is once more at the headquarters of the Company in Charing Cross Road. He has made arrangements for opening a branch office in New York.

The paragraph in our last issue dealing with the enlargement of a Blocknote negative, to be seen at Chrono House, was by a printer's error rendered with the heading "A True Irish Story." This should have read "Fish Story," as most readers will probably have assumed from the context.

The Tariff Reform League's latest move takes the shape of a van tour throughout the country. Each van will carry a lecturer, an optical lantern and operator, and the inevitable gramophone. These vans will stop at every village they pass through. The gramophones will give out reproductions of speeches by Mr. Balfour and Mr. Chamberlain, and slides will be shown with the idea of giving the people an idea of the happiness in store for them in the days when Tariff Reform has been accepted.

At Sandringham, after dinner on Saturday last, the Palace Theatre provided the King and his guests with a long display of bioscope pictures that occupied over two hours in the showing. Among the topical events on the list chosen by the King for display were the review at Aldershot, the review at Portsmouth, the royal wedding at Wood Norton, the motor Grand Prix, the Derby, the Grand National, and the Mauretania beginning her maiden voyage.

We understand that the film of the Moir-Burns fight was by far the most successful subject of this class ever issued by the Urban Co. Orders in hand from America have had to wait until the big demand from the home market has been satisfied. All of the leading exhibitors seem to have bought largely. Messrs. Ruffell showed the subject at the Holborn, Bedford, Islington Empire and other halls which they supply. At the Holborn during a visit we paid the hall was packed with an audience the greater part of whom had come expressly to see the fight, and it was heartily received.

The Certificates to the successful candidates in the recent Operators' Examination, held under the auspices of the Kinematograph Manufacturers' Association and the Northampton Polytechnic Institute, were distributed on Friday, November 29th, by His Royal Highness the Duke of Connaught, K.G., at the Northampton Institute. In his remarks to the students, His Royal Highness stated that his own maxim was "Thorough," and this he recommended in strong terms to those who were desirous of making headway in their profession and anxious to fulfil the duties and responsibilities to the best possible advantage.

Mr. W. Henry Brown delivered to the members of the Finsbury Park Literary and Debating Society one of the best and most interesting lectures of the season, on "The Lives and Loves of Literary Men." Amongst the eminent writers whose careers and characteristics were described, were Shakespeare, Tennyson, Samuel Johnson, Robert Burns, Thomas Carlyle, William Cowper, and William Wordsworth. A portrait of each writer, with one or more views of his home or of scenes described in his works, were shown by the oxy-hydrogen lantern, the slides being of uniformly high quality and among the finest ever produced at the meetings of the society.

Living pictures from the gutter. Issued under Patent No. 21540—1904 the hawkers of London are selling book form living pictures at a penny per subject. The novelty consists of about two dozen leaves on which is phased the evolutions of a subject. By taking hold of the first leaf and pressing downwards, the other leaves bearing the diagramical pictures follow and the total effect is a crude representation of life. One of the most amusing of the subjects is that entitled "Metamorphosis of the Vegetarian" representing a carrot which changes gradually into the face of a prehistoric man.

Lantern Lectures of the Week.

Delivered at	Subject	Lecturer.
S. London	... Joan of Arc	... Miss L. C. Nicholls, B.A.
Craiginches Prison	... Round the British Empire	Mr. W. Walker
Aberdeen		
Windsor	... Impressions of Dutch Life	Mr. I. V. Evans
Roath	... Local Architectural Antiques	Mr. E. Seward, F.R.I.B.A.
Regent St., Poly.	... Boy Scouts and Scouting	Maj-Gen Baden Powell
Wynford Eagle	... Heroes of the Fire Brigade	Mr. Tuffin
Stalbridge	... Life of Joseph ...	Rev. H. Rose
Rhostyllen	... Mission Work in India	Rev P. Scott Williams, B.A., B.D.
Oldhill	... Martyrs and the Reformation	The Resident Preacher
Farnborough	.. Heroes of the Alps ...	Miss M. Jones
Moss Side Chapel	... Work on the Congo ... (Illustrated by the Kinematograph).	Rev. J. M. Stevens
Salters Hall	... Holiday Tour in India	Mr. G. Briggs, C.C.
Leighton House	. Botticelli ...	Count Plunkett
Aberdeen	... Tour in Sweden ...	Mr. J. B. Philip
Halifax	... End of the World ...	Mr. Joseph McCabe
Hordon	... Physiography ...	Mr. Ralph London
Newcastle	... Finland ...	Mr. J. Renwick
Synod Hall, Edinburgh.	... The Aerial Graphoscope	Mr. Eric Bruce
Brighton	... The Holy Land ...	Rev. H. E. Victor
Southend	... Fiscal Policy ...	Capt Newman
Blackpool	... Aerial Cogitations ...	Mr. Edwin Kenyon
Cardiff	... Men and Women who have Followed the Gleam ...	Mr. A. W. Morris
Retford	... Two Years of Liberal Government	Mr. H. J. Odell
Rushton, Y.M.C.A.	... Kinematograph Tour to Switzerland.	Mr. W. H. Knowles
Burnley	... Lancashire to Mont Blanc Illustrated by slides and Animated Pictures	Mr. W. H. Knowles
Wennington	... The East Coast of Yorkshire	Rev A. S Roberts
Haverthwaite	... Early Days of Christianity	Rev. R. Wells
Grafiham	... Armies I have Marched With	Mr. E. Villiers
Sydenham	... Trip to Portugal ...	Cr. G. F. Chambers
Oakfield	... British Empire ...	Mr. J. Francis
Haworth	... Horticulture ...	Mr. Reddington
Penketh	... The Quest of Life ...	The Vicar
Hereford	... Sweating and the Sweated	Rev. J. Meredith
Swiss Cottage	... Curiosities of Sight	Prof. William Stirling
Aldenham	.. The Big Armchair ...	Rev. J. C. Finch
Brighouse	... John Bunyan	Rev. Thomas Proudlove

At the Christmas Season, a subject dealing with the birthplace of Christianity should be assured of success, and showmen who are likely to do business in private houses or in connection with churches or religious organisations during the holiday, should be particularly interested in a forthcoming production of Gaumont's Christ's Native Nazareth, a subject which has been exhibited before the Sovereign Pontiff, to his great pleasure, and has received the approval of the Geographical Societies of Paris, Brussels and Amsterdam as an accurate record of life in Nazareth. It shows typical native workshops, very similar to-day to what they must have been in Christ's day, husbandmen at work, women drawing water in the pamphora etc., etc. Fuller particulars may be obtained from the Gaumont Co.

In Home Missionary Work the kinematograph is nowadays doing a great work, and the Church and Salvation Armies, among other religious bodies, fully appreciate its value in propaganda. Apart from these comparatively wealthy bodies, however, there are a number of men doing good work in this direction in various parts of the kingdom, and Mr. W. Stewart, the Honorary General Secretary of the Magic Lantern and Kinematograph Mission, whose headquarters are at Bristol, is a fine example. Mr. Stewart, though comparatively a poor man, is doing pioneer Evangelistic work in "darkest England" largely at his own expense, and naturally his work suffers from the lack of money. Mr. Stewart is seeking to find someone who will aid him in his efforts, and we shall be pleased to put any kinematographer who is interested in Evangelistic work into communication with him.

The Rev. W. Carlile, of St. Mary at Hill Church, last Sunday preached on "Tommy Burns" with lantern illustrations.

WALTURDAW.

Latest Top Liners.

The Giddy Goats.

235 feet. £5 17 6 (Less 33⅓ %)

A comic of the knockabout order. A series of mishaps with a lift are laughably shown and the humorous play of three capital comedians, one of whom is got up as a goat, is sure to amuse you.

The Water Falls at Trollhatten, Norway.

340 feet. £8 10 6 (Less 33⅓ %)

Magnificent photography. The Falls from every point of view are shown, and the picture also gives a view of a vessel going through the lock.

Her Great Mistake.

960 feet. £24 0 0 (Less 33⅓ %)

Decoyed from her true lover by the wicked squire, the heroine of this delightfully interesting and exciting film quickly repents of her choice. Her husband lives by thieving, and assaults and robs a jeweller while in a railway carriage with his wife. He also plans to rob a large mansion, but owing to the smartness of a road sweeper, who warns the police, is captured, and ends his own life. His wife returns to her mother and father, is at first repulsed but afterwards received, and as the story ends we are led to believe that her old love story has been taken up where it was dropped six years previously.

You should see this film for the chase of the villain's motor by the hero's dogcart alone.

Fra Diavolo.

605 feet. £15 2 6 (Less 33⅓ %).

The life and adventures of this famous personage, about whom so much legend centres, in a delightful setting of woodland scenery. Full of stirring incideuts, capture of a coach full of people, betrayal of Fra Diavolo, etc., etc.

Indian's Friendship.

785 feet. £19 12 6 (Less 33⅕ %)

A thrilling story of the wilds of America, and a charmiug picture of some of the most delightful scenery in the world.

—— New Testimonials arrive daily for the CINEMATOPHONE. ——

The "Walturdaw" Co., Ltd.,

—— 3, DANE STREET, HIGH HOLBORN, LONDON, W.C. ——

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

"At the Shoreditch Empire, last Saturday, Tommy Burns, aided by the kinematograph, gave a lecture on his contest with Gunner Moir. The beauty of this, from his point of view, was that he had all the fun, says the *Globe*, while warmed throughout by the comforting reflection that he was bound to win in the end. 'Moir thinks he has me in distress, he said, as the kinematograph showed him apparently getting an exceedingly warm time of it, but I am only waiting my time. Now, see how I come in and do what I like.' And, sure enough, the faithful machine switched on a picture showing him getting more than his own back." Burns will certainly never let a modest distrust of his own powers stand in the way of his advancement.

Living Pictures in Technical Education.—An interesting paper, "Universal System of Machine Moulding" was presented before the New York Railroad Club by E. Ronceray, of Paris, France. A number of magic lantern slides of various machines were thrown on the screen. These were followed by moving pictures showing the making of moulds on various types of French machines. Probably the most interesting and comprehensive motion pictures were those presented last. A pair of hands would appear holding a casting, which they would turn over and over, exposing all parts of the casting to view, at the same time the number of pieces moulded per hour would appear at the bottom of the screen. To many this way of showing the production of the machine appealed more directly than could have been done in any other manner. The method has many distinct advantages over even a demonstration with a machine in a foundry. There is no noise, dirt, smoke or smell, and the same space (the screen) can be utilised to show any number of machines or operations. It is surprising that moving pictures are not more universally employed to show the working of machines such as automatic screw machines and machines of a similar intricate nature.—*The American Machinist.*

"The Aerial Graphoscope" was the subject of a lecture by Mr. Eric Bruce. The lecturer spoke at the outset of the uses to which the optical invention—the aerial graphoscope—might be put. Apart from its scientific uses it illustrated the principle of the phenomena for the persistency of vision; it would have its use in the laboratory of the investigator and the demonstration room, and would be used for the purpose of producing magic lantern pictures without the customary white sheet; and for the purpose of representing the supernatural on the stage. The lecturer then followed with a description of the retina of the eye, explaining the working of the organ, and the principle of the persistency of vision, which was caused by the retina retaining impressions of objects of various duration. Were it not for the persistency of vision many of the effects we are accustomed to see would appear very different. From time to time instruments had been devised for the purpose of testing the principle, but the aerial graphoscope proved the most successful. It had several claims to novelty and interest. The apparatus which forms the graphoscope is extremely simple, consisting of an ordinary magic lantern fixed on the front of the stage, and in lieu of a white sheet a wooden lath, painted white, and tinted grey in the centre, about three inches or so in width, fixed on a pivot, which is made to revolve rapidly. The lecturer illustrated the means of how the complete and perfect picture was produced, apparently in space, and showed some beautiful slides of statuary, which appeared in relief.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

The British Cinema Co., Ltd.,

47, OLD KENT ROAD, LONDON,

Are prepared to

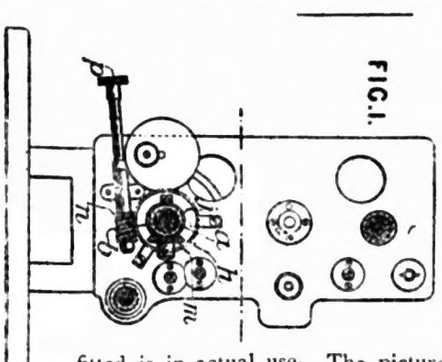
LET ON HIRE

FOR ONE WEEK

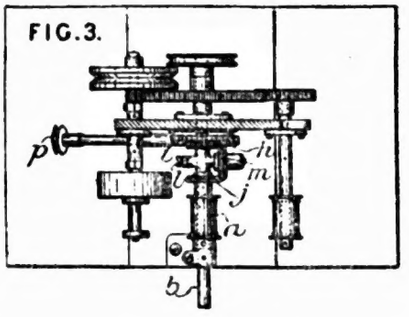
6,000 FEET UP-TO-DATE FILMS

For the Sum of Five Pounds.

New Patents.



Patent rights have just been granted to Mr H. W. Joy, of 1 Wilton Cottages, Epsom Common, Epsom, for a very ingenious piece of mechanism, illustrated by the annexed figures. The main feature of the appliance is a sun and planet system of bevelled gearing, which can be operated whilst the projector on which it is fitted is in actual use. The pictures in a film machine are centred by rotating a member of a differentiating gear through which one of the sprocket-drums is driven. A shaft *l* secured transversely on the driving shaft *b* carries a bevel wheel *m*, which gears with a wheel *i*. This wheel is normally stationary, but it may be rotated in order to centre the pictures by means of a worm *n*, and worm-wheel *h*, or by rack, lever, or ratchet mechanism.



Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

Sir,—As a subscriber to the original "Magic Lantern Journal" and its successors up to and including your excellent Weekly, permit me to express my appreciation of the information and instruction contained in its pages, at the same time in the interest of the subscribers who are more particularly interested in the optical lantern, to ask if you could not give a little more of your pages to their section—particulars as to improvements in lanterns, lenses, jets, carriers, etc., information as to new sets of slides for lectures, illustrated songs, recitations, etc., would, I am sure, be of interest to many of your readers as well as myself. I have been following your articles on the different makes of "kinematographs" with interest, as I intend to have a machine some day, and when one is so far away from the source of supply, it is difficult to decide between the many different machines. I should like to get catalogues of makers of good illustrated song slides, life models, also sets illustrating tales, recitations, &c., and should be glad if you could give my name and address to makers.—Yours, etc.,

W. J. MCCULLOCK.

Ipswich, Queensland, Australia.

[The views expressed in the above letter having been echoed by other readers, we are thinking of giving a little more space than heretofore to ordinary lantern and slide matters. Owing to our enlargement, which commenced last week, we are now able to do this, and would like to take this opportunity of pointing out to slide and lantern makers the advisability of sending in lists of new sets of slides and new apparatus. We shall be pleased to give all necessary attention to this phase of the business.—ED.]

Readers will do us a favour by mentioning the "Weekly" in any communications with Advertisers.

The Hepworth Manufacturing Co., Ltd.

New Hepwix Films.

A Special Christmas Programme.

NEW & NOVEL FILMS.

No. 1678.

CINDERELLA.

The full Fairy Tale portrayed with a large number of striking and comic situations. A film of exceptional beauty, with trick work, which cannot be equalled in the stage pantomime.

1,200 feet. £30. Metres 365.75

No. 1214.

THE HARLEQUINADE.

475 feet, £11 17s. 6d. Metres 144.80

The Hepworth Manufacturing Company, Ltd.,
15/17, CECIL COURT,
CHARING CROSS ROAD, LONDON, W.C.

Telephone 2451 Gerrard. Telegrams—"Heptoic, London."

Round the Provinces.

The Operetta House, Edinburgh, continues to attract large audiences with its animated picture and variety entertainment, Cora the Corsican, Dr. Bodie's Double and other films are shown.

At the Grand Theatre, Edinburgh, a picture program including Tommy the Tin Pot Hero and Drama on the Riviera is well received and songs on the gramophone, including one or two of Harry Lauder's hits also make a strong appeal to audiences.

Mr. J. Duckworth's Premier Pictures at the Central Hall, Colne, include for the present week, Fiji and the South Sea Islands, Airship Thieves, The Pirates, Apple of Discord. Wrongfully Accused, That's Not Right, Watch Me, and Innkeeper's Wife.

Mr. R. Kearton, F.Z.S.. lectured at St. Andrew's Hall, Norfolk, under the auspices of the Norfolk and Norwich Branch of the Royal Society for the Prevention of Cruelty to Animals. The slides and Urban Films shown were warmly received.

At the Clark Town Hall, Paisley, Gaumont's Chronophone is at present doing very big business. On a poster which reaches us, the novelty of "pictures that sing" is strongly featured, and the result of this good advertising is seen in the progressive success of the show.

Pringle's Picture Palace is catching on with the Glasgow public, and this week the splendid program they present is filling the house nightly. A Modern Naval Hero, Coney Island at Blackpool, A Honeymoon at Niagara and others are shown.

The latest program submitted by Mr. Sidney Carter at Harrogate is generally regarded as one of the best of the series. The Joiner's Plank, Only a Limerick, Young Jules Verne, Mystery of a Cab, The Tin Pot Hero, Spot, the Dog Thief, Tunny Fishing, Niagara, Fiji, Our Fleet, Diamond Mining and other headliners are on the bill.

At a meeting of the Swansea Parks Committee, Mr. W. Hook, St. Louis Picture Co., applied for the use of a site in Victoria Park for animated picture displays. He wants to erect a canvas enclosure to seat 200 or 300. Should the weather chance to be fine the canvas covering could be drawn back, and the show given in the open air. It was decided to write to Mr. Hook that the Council would before next summer communicate with him on the matter.

Dramatics and comics are suitably interspersed in the excellent program given at the Picture Hall, Sunderland. For Love of a Smuggler, Wrongfully Accused, Bull-fighter of Seville, Fountain of Youth, Story of a Poor Old Man and Woman, Bobby's Joke, Diabolical Itching, An Amateur Paperhanger, The Magic Bag, Happy Bob Hunting a Rat, and The Mystery of a Hansom Cab are the principal films.

While Harry Lauder has been adding to his reputation and banking account in America, the Chronophone has been touring through Scotland with a programme, in which his numbers take a leading place, with great success. At Arbroath, the comedian's birthplace, the entertainment was particularly well received, but throughout the country the characteristic songs have been warmly received, She's Ma Daisy and the ever-fresh Stop Your Ticklin' being first favourites.

The series of "Pageants of 1907," exhibited by the Gaumont Coy., has put in a highly successful week at Oxford, which, as the town which began the fashion, is naturally keenly interested in anything in the pageant line. On this occasion the inhabitants were able to compare the picture of their own function with those of St. Albans, Bury St. Edmunds, Romsey, Carisbrooke, Coventry, and Liverpool.

"Mr. Dove Paterson's Electographic show at the Winter Zoo, is better than ever" says *Bon Accord*, Aberdeen. "Among the most notable of his films are the series reproduced from photographs taken by himself, which might be entitled "In Jamie Fleeman's Country" and "Round the Buchan Coast." The picture showing the turrets of Slains Castle peeping up from the landward of a magnificent mass of rocks is absolutely the most striking seascape I have ever seen. Among other pictures shown is a grim outline of Peterhead prison. Falsely Accused is also on the bill. This and other of the pictures owe much of their human interest and success to the fact that all the "speaking parts" are cleverly acted by Mr. Paterson from behind the screen. This imparts a high degree of versimilitude to the incidents portrayed.

During a kinematograph lecture at the National Schools, Skewen, by Mr. A. Ward, J.P., F.R.G.S., of Toronto, there was a sudden flash of light, followed by a burst of flame which nearly reached the ceiling. The film had taken fire, and about 800 little ones who formed the audience were struck with panic. They rushed in all directions, and those standing on desks and tables jumped wildly down amongst those who had been directed to sit on the floor because the room was so packed. The only adults present were the lecturer and Mrs Ward and P.S. Jones, of the Glamorgan Constabulary. It was an ugly situation, but P.S. Jones, with commendable presence of mind, quickly stepped to the front to assure the little ones that they were safe, and to tell them that if they remained quiet they would see some more pictures. Fortunately the children trusted the sergeant, and when under control were promptly marched out through the school corridor. The kinematograph was completely destroyed, and Mr. Ward estimates the damage at £200. The building was not damaged.

Mr. Walter Hook, of the St. Louis Picture Co. has been doing good work for charity during his company's visit to Swansea. As already mentioned he gave a matinee last Thursday in aid of the Poor Children's Christmas Dinner Fund, at which the Mayor was present, and at the end of the performance Mr. Hook was able to hand his Worship £21. On Friday of the same week Mr. Hook entertained, at a special matinee, 200 children from the Cottage Homes, for whom he provided chocolate and other danties during the interval. And the next day, Saturday, at the conclusion of the usual matinee, the staff proceeded at 5 p m. to the workhouse, where a sheet and spare machine had been erected in the dining hall during the earlier part of the day, and here the old folks and inmates, numbering some 300, were entertained by a picture show. This last show, naturally, entailed considerable labour, for the staff had to be back to open the doors for the evening show at 7 p.m. The guardians showed their appreciation of Mr. Hook's efforts by entertaining him and his staff at tea, and the Chairman specially thanked Mr. Hook, humorously remarking in the course of his speech that there was always a welcome at the workhouse for the St. Louis Picture Co. in Swansea.

American Jottings.

According to *The Exhibit*, a syndicate has been formed in New York, under the direction of a Mr. J. W. Jackson, for the purpose of establishing a chain of moving picture theatres in England.

U.S. Circuit Court Judge Kohlsaat, of Chicago, has been asked by the Vitagraph Company of America to restrain the Twentieth Century Optiscope Company, of Chicago, from renting or disposing of certain films which the Vitagraph Company allege have been copied from their originals.

It is reported that Mr. Lubin, a well-known proprietor of Philadelphia moving picture houses, is negotiating for the lease of a building opposite the Opera House at Easton, Pa. Mr. Lubin is a dealer and maker of moving pictures as well as a conductor of theatres giving such exhibitions. In his Philadelphia places he gives an hour's entertainment for threepence, including moving pictures, two vaudeville acts and a female orchestra.

JOHN WRENCH & SON,

Manufacturers of Optical and Scientific Lanterns, Accessories and Kinematographs - - -

50, GRAYS INN ROAD, LONDON.

Telegraphic Address— Optigraph, London.

Telephone— 5006 Holborn.

BARGAINS.

ON **December 12th or 19th, 1907,** about **one hundred thousand feet of New and Slightly Soiled Kinematograph Films** will be sold, without reserve, at ST. STEPHEN'S AUCTION ROOMS, King Street, Covent Garden, London. This will be an excellent opportunity for Exhibitors of all grades, and all interested should apply for a catalogue.

Second-Hand Films.

1d. per line per insertion.

THE AMATEUR PHOTO DEPOT, 71 Oxford Road, Manchester.

Genuine Bargains for Christmas. All Perfect.

Title.	Length.	Price
The Runaway Van	335	1¾d.
Black and White	300	1½d.
Victoria Falls (new condition)	615	2½d.
Honour of a Non-Commissioned Officer	645	2d.
The Detective	462	1¾d.
Father, Mother Wants You	215	1¼d.
Convict's Escape	510	1¾d.
The Prospectors	775	2d.
The Invisible Men	612	2d.
Daring Cavalry Feats	335	1¾d.
The Sailor's Return	369	1¾d.

Sent on Approval on Receipt of Full Cash Deposit.

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An Interrupted Elopement	190	2d.	1 11 8
Henpecked Husband	235	2d.	2 1 8
Night Duty	120	2d.	1 0 0
Inquisitive Bertie	180	3d.	2 5 0
That Awful Baby	440	3d.	5 10 0
Summer Vacation	220	2d.	1 16 8
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Bobby's Nightmare	200	3d.	2 10 0
Father's Hat	150	3d.	1 17 6
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SALE. Astronomical Slides, Rackwork and Photographic; cheap.—REGISTRAR, Great Harwood.

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WANTED. Compressed Gas Cylinders for oxygen and coal gas in all sizes lowest price to HUSBANDS, 8, St. Augustine's Parade, Bristol.

SECOND-HAND Kinematographs and Films, tremendous bargains, list 3d. Hughes' Kinematographs from £3 3s. have no equal, grandest selection in the world, large detailed catalogue, 8d.—HUGHES, Brewster House. Mortimer Road Kingsland. N.

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LOCKE'S 1500 c.p. Jet. Grand light on easy consumption; as new. Cost 50/-, price 25/-.—PATRICK, Rock Terrace, Newton Abbot.

FOR SALE, Splendid Outfit, consisting of Biunial Lantern by Otteway, can be used as two singles with separate base boards for illustrated songs, etc., One Lantern fitted to Edison Kinematograph, with take up, etc., the whole consisting of Seven Lenses, Jets, Dissolver, Box of Spools, Four Travelling Cases, etc., a most useful outfit for all-round work; cheap.—27 St. John Street, Islington, N.

MISCELLANEOUS.

A FEW bound volumes (No. 1 and 2) of THE OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL. Contain many useful and interesting articles. Price 3s. 6d. each post free from the Office of the KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

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Moving Picture World
AND
View Photographer.

The World Photographic Publishing Co.,
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Helps and Hints.

How to Produce Relief on Film Picture for Protection against the Copyist

As stated in our Editorial, if the images on a positive film are rendered with a relief, this is a safeguard to successful copying of the same by the ordinary methods of contact printing. The following method will give a suitable amount of relief. The positive should have a rather full exposure, and subjoined developer be used :—

No. 1.	
Pyrogallic acid	60 grs.
Water	10 ozs.
No. 2.	
Potassium Hydrate	240 grs.
Sodium sulphite	240 ,,
Water	4 ozs.
No. 3.	
Potassium Bromide	240 grs.
Water	5 ozs.

For use, take 1½ ozs. of No. 1 and ½ oz. of No. 2, and develop the film in the mixture till sufficient detail is apparent, then add 20 minims of No. 3, and continue development until the density is satisfactory. After this, well wash the positive, and place it in a warm 10 per cent. solution of chrome alum (about 95° F.), gently brushing it with a camel-hair brush. This may be done while the film is on the rack wheel, and as in its rotation it comes out of the solution. When enough relief is secured, wash thoroughly and fix as usual in the hypo. bath.

Lens for Making Titles. J. S. E. (Manchester) writes : "What form of lens is most suitable for use when making titles on films, and will you please give me a few instructions in the work?"

Answer.—The most suitable lens for the purpose is a rectilinear portrait combination of shallow focus. The characteristics of such a lens is that it gives a very flat field, and is only in critical focus at one plane at a time. The method of procedure is as follows: The tripod head on which the camera is mounted has adjustments for allowing it to be tilted so that the lens axis is at an angle of about 45 degrees in relation to the horizontal. A black board is now placed at a suitable distance from the lens also at an angle of 45 degrees in relation to the horizontal, but in an opposite direction ; thus the surface of the board will be exactly at right angles to the axis of the lens. The wording of the title is made up either of white china letters, such as are used on shop fronts, or letters cut out of white paper. The former is to be preferred as they are heavier than paper and are less likely to become displaced by wind when working in the open air, It is not absolutely necessary to use a special lens for the purpose. We have made excellent titles by employing the lens used for taking the ordinary animated scenes.

Lighting of Subject in Kinematography. H. Sparks, (Edinburgh) writes :—I shall be glad if you can inform me whether or not there are special rules with regard to arrangement of light when taking living pictures. I have noticed that pictures are apparently taken under any kind of light that happens to obtain at the time, *i.e.*, speaking of pictures I have seen at several of the local music halls, I have a very fair knowledge of the mechanics of the projector, but I do not know much about the photographic side of the work, hence my query.

Answer.—It is not always possible for the kinematographist to control the lighting of his subject, but when it is he should aim at having the camera with its back turned towards the sun at an angle of about 45 degrees. Rotundity will then be given to the objects in the scene, and they will also possess a certain effect of relief owing to the shadows they cast. Workers should avoid as much as possible, taking pictures against the light, *i.e.* with the sun shining in a direction towards the front of the camera, as it is difficult under these circumstances to avoid halation. The use of the kinematograph camera involves similar lighting conditions as those necessary in the successful production of ordinary photographs, but the maker of ordinary pictures scores an advantage over the kinematographer, in being able in many instances to prolong exposure almost indefinitely. He may choose the morning or the evening, when picturesqueness prevail, in lengthening shadows and atmospheric phenomena Not so with the kinematographer. At noon day when the sun is in the meridian, this is the time it is most often necessary for him to make his exposures. Again, the demand for topical subjects will often limit him in his choice of arrangement and deny to him full liberty of composition. Excepting in the case of stage scenes and make-ups, the operator of the kinematograph camera is not always in a position to know the exact nature of coming events, he has no control over the varying compositions of a crowd, they may perchance unconsciously group themselves in a most desirable manner, they may not. Whilst all this is true the operator has a choice of view-point from which he may take topical subjects. He should aim at having the sunlight coming from a source over one of his shoulders, and falling obliquely to the axis of his camera lens. He should also avoid having the light coming in a direction from behind him and exactly in a line with the axis of the lens, as this induces flatness in the pictures. Oblique illumination will render the shadows visible to the camera lens and in the picture will give a roundness to the objects composing it.

What a Slide should be. The projected image on the screen should be regarded precisely as a paper print would be—that is, the darkest touch may be the entire absence of projected light, and the lightest touch the full light, and a complete scale of tones between these two points. The carbon printer has for his highest light the white transfer paper, and for his darkest touch the full tone of the tissue. But neither the carbon printer nor the slide maker is obliged to use this complete scale for every picture, any more than the composer must use the full keyboard for any piece of music. The lantern picture may be in a high key, or in a low key, or may consist of a few tones neither high or low yet of great delicacy, and the man who makes his lantern slides with the fullest possible range the plate will give, in all cases, is lacking in understanding of the suggestive possibilities of monochrome representation.

The Stength of the Light. The appearance of a paper print varies very much according to the light in which it is examined. A print strong enough in the light of an average room appears weak and washed out on the wall of a gallery, especially if the sun be shining through the skylight. So a slide of suitable strength for an oil or incandescent gas lantern is altogether too weak for the limelight or the electric arc. The degree of projection, too, exercises a potent effect on the appearance of the projected image. A slide much too weak for a four or five foot disc may be all right for a fifteen or twenty foot image. The slide-maker, therefore, must bear in mind the light to be employed and the degree of magnification. In exhibitions it is customary to specify the light to be used in judging, and the size of disc might also be given with advantage. Until some considerable experience has been gained the worker should make sets of three or four slides of varying density, trying them in a good lantern, and he will quickly see which gives the most satisfactory results.

The Quality of Transparency. One of the most fatal defects in a slide is the clogged heavy shadow. It is generally understood that the highest lights should be quite clear and free from veil, that is, in cases where a pure high light is required, but the quality of transparency of the shadows is less well understood. Over-development is frequently responsible for this clogging, the effect being, to a great extent, due to the loss of the delicate gradations at the shadow end of the scale. The quality of the negative also exercises a good deal of influence on the transparency of the slide. A negative of too great contrast, and possibly rather weak in shadow detail, will give a slide with poor shadow gradation, and also with a tendency to too great strength. If the exposure is doubled or trebled to soften the general contrast the shadow gradation is still further destroyed and a muddiness produced.

Quick Fixing and Washing. As with bromide prints so with slides, the more rapidly the operations of fixing and washing are conducted, the better will be the quality of the resultant picture. Insufficient fixation or washing is not suggested, but with fresh hypo ten minutes is an ample time, and should not be exceeded. The film of the lantern slide is not so thick as that of the dry plate, and fixation is more rapid. Where the tap water is hard and limey it is well to rinse the slide once or twice with distilled water, and to wipe the surface with a pledget of the very best medicated cotton wool.

Cinematograph Specialists.

THE

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Stereoscopic Quality Throughout.
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Read this Advertisement, it will pay you.

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Remarkable Film Subjects.

FROM THE EDITOR'S VIEWPOINT,

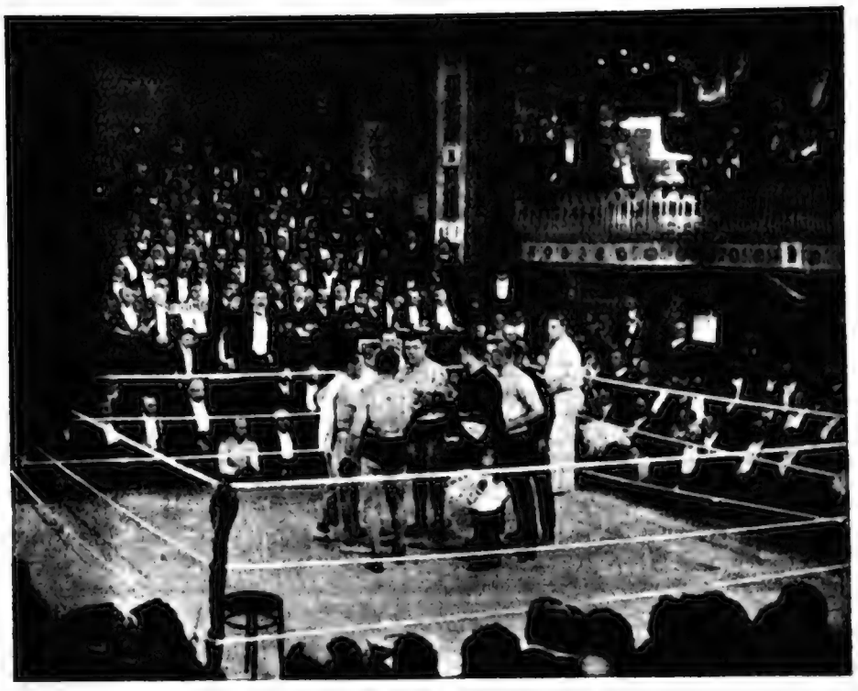
No. 1.—THE BURNS-MOIR BOXING CONTEST By The Charles Urban Trading Co.

FROM week to week will be found in our pages a list and description of all the latest film subjects. Amongst these we generally find one or two of special merit, either because of their technical excellence or in virtue of some special genius displayed in the arrangement of the plot. Speaking for ourselves, we have become so accustomed to inspect clever things in the living picture line, that it is only on rare occasions we find ourselves particularly impressed. Such was the case when we witnessed the film of the Burns-Moir Championship Boxing Contest.

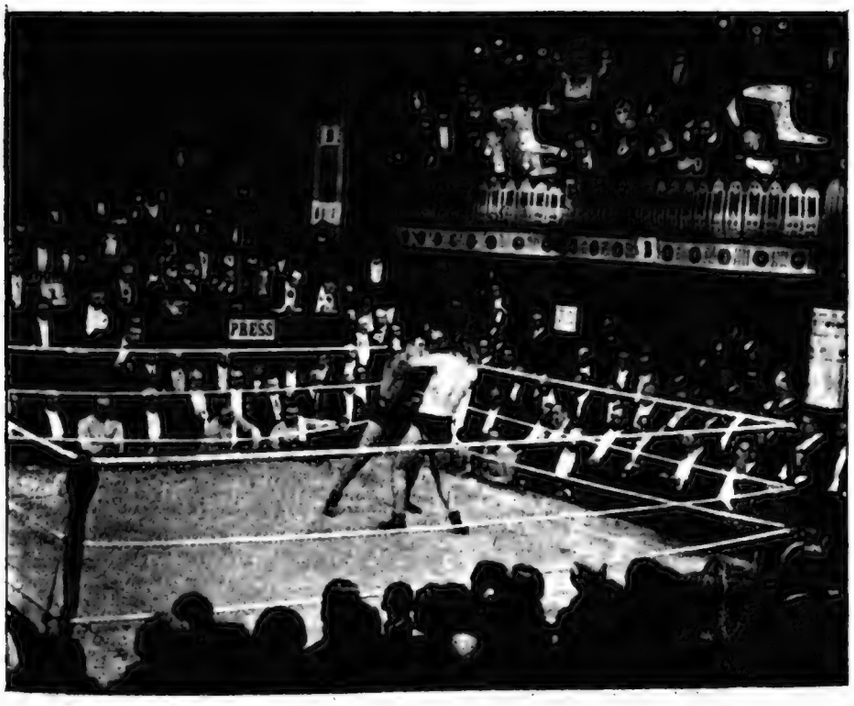
The subject in question was manifestly a difficult one to photograph successfully, partly because the movements of the figures (especially those of Burns) were unusually rapid for taking with the camera at so short a distance, and also because, owing to the contest taking place late in the evening, artificial illumination had to be employed.

No task however, appears to be too difficult for Mr. Charles Urban who is not only a far-seeing organiser but also a master at the art of kinematography. This is shown by the results obtained. The figures possess a wonderful rotundity devoid of nasty contrasts, whilst the animation is perfect. The quality throughout is of the highest, with the exception of a little haziness here and there caused by slight fogging of the negative. This however, only obtains at one or two points and is of such short duration, as to be passed by the casual observer unnoticed. The taking of the subject necessarily involved heavy expenditure. That the lighting might be photograhically perfect, discretion backed with experience was needed —that the light might be sufficiently powerful, special means of illumination were used, extra cables were laid from the main—that no incident in the combat might pass unrecorded two cameras were kept in operation. These and a hundred and one other details associated with the work of making a succesful record needed the most skilful attention.

That the work undertaken proved eminently successful is a fact beyond dispute. Hence it is that the



THE OPPONENTS SHAKE HANDS.



THE FIGHT.

Orphans.
655 ft.

Hi! Hi! Stop!
350 ft.

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Telegrams—Kinetogram, London.
Telephone 7393 Central.

Just in Time.
540 ft.

English Harvesting
245 ft.

Pathe's Animated Picture Shows Limited.

Readers will remember that about two months ago we were the first to forecast that a tea and living picture show was to be opened in connection with Pathé in Piccadilly. Yesterday their enterprise was still further shown by the fact that they obtained the services of Sir William Treloar to formally open the exhibition, as he had been promised material assistance in connection with his Cripples' Fund. Opening at half-past eleven, pictures are thrown on the screen, on the ground floor, until 10 p.m., while, as we previously stated, the basement is fitted as a Japanese tea-room. Thus, for a shilling, the visitor can stay as long as he likes to the kinematograph entertainment, and partake of refreshments in the interim.

We understand that already one or two of the English manufacturers are considering the advisability of following the footsteps of their French confreres, and it is possible that within a short time not only will similar institutions be opened in London, but our chief provincial towns will blossom out with cafes and restaurants at which entertainment is provided not only for the inner man but also for the eye.

HULLO! WHO'S THAT?
120 CENTRAL.

What Name?

Warwick Trading Company.

Can you send me off at once two more copies of "LOVE WILL FIND A WAY" by the 10.30 train, it is LUCID, EUHARMONIC, LUDICROUS, CATEGORICAL, PESSIMISTIC, PHENOMENAL.

Yes Sir!

world at large is made to realise once more the far-reaching powers of the kinematograph. Thousands of people sit in their seats to-day the world over witnessing again and again the exciting combat, and they find the illusion so realistic and so true to nature that they become spellbound under its influence, losing for the time being the consciousness that they look upon a lantern screen and not at the real thing; whilst the silence of their attention seems almost uncanny in its intensity. The secret is out—the captivating power of these pictures lies in their very likeness to nature. The artifice is there, but the observer fails to detect it. We admit that it is a cunning trick, but the trick is so well played the deception is forgiven.

Thus is the real function of the invention fulfilled, and we are satisfied to have our minds enlightened and our imagination stimulated. This is the success which elicits highest commendation, not in virtue of the particular subject with which (on the present occasion) it deals, but because all those things essential to a masterpiece have been adequately provided. Foresight, pluck, and tact such as here evinced, bring with them their own reward in that the people gladly pay for so brilliant a triumph, and we stand by to give congratulations and say "well done."

Latest Approved Regulations Respecting the Use of Limelight in Premises Licensed by the London County Council.

1.—The gas cylinders shall be tested and filled in conformity with the following recommendations of the Departmental Committee of the Home Office, which appear in the report of the Committee on the Manufacture of Compressed Gas Cylinders [J952 of 1865]—

Cylinders of compressed gas (oxygen, hydrogen or coal gas).

(*a*) *Lap-welded wrought iron.* -Greatest working pressure, 120 atmospheres. or 1,800 lbs. per square inch.

Stress due to working pressure not to exceed 6½ tons per square inch.

Proof pressure in hydraulic test, after annealing, 224 atmospheres, or 3,360 lbs. per square inch.

Permanent stretch in hydraulic test not to exceed 10 per cent. of the elastic stretch.

One cylinder in 50 to be subjected to a statical bending test, and to stand crushing nearly flat between two rounded knife-edges without cracking.

(*b*) *Lap-welded or seamless steel.*—Greatest working pressure, 120 atmospheres, or 1,800 lb. per square inch.

Stress due to working pressure not to exceed 7½ tons per square inch in lap-welded, or 8 tons per square inch in seamless cylinders.

Carbon in steel not to exceed 0.25 per cent. or iron to be less than 99 per cent.

Tenacity of steel not to be less than 26 or more than 33 tons per square inch. Ultimate elongation not less than 1·2 inches in 8 inches. Test-bar to be cut from annealed cylinder.

Proof pressure in hydraulic test, after annealing, 224 atmospheres, 3,360 lbs. per square inch.

Permanent stretch shown by water jacket not to exceed 10 per cent. of elastic stretch.

One cylinder in 50 to be subjected to a statical bending test, and to stand crushing nearly flat between rounded knife-edges without cracking.

Regulations applicable to all cylinders.

Cylinders to be marked with a rotation number, a manufacturer's or owner's mark, an annealing mark with date, a test mark with date. The marks to be permanent and easily visible.

Testing to be repeated at least every two years, and annealing at least every four years.

A record to be kept of all tests.

Cylinders which fail in testing to be destroyed or rendered useless.

Hydrogen and coal gas cylinders to have left-handed threads for attaching connections and to be painted red.

The compressing apparatus to have two pressure gauges, and an automatic arrangement to prevent overcharging. The compressing apparatus for oxygen to be wholly distinct and unconnected with the compressing apparatus for hydrogen and coal gas.

Cylinders not to be refilled until they have been emptied.

If cylinders are sent out unpacked the valve fittings should be protected by a steel cap.

A minimum weight to be fixed for each size of cylinder in accordance with its required thickness. Cylinders of less weight to be rejected.

2.—All cylinders shall be used with an approved safety regulator.

3.—All cylinders shall be suitably connected with the lantern by means of iron pipe or by means of rubber tubing protected on the outside by canvas and coiled wire, and so arranged that it cannot be affected by the movement of the operator, or by others in the neighbourhood of the lantern.

4.—All lighting shall be in charge of a competent person, who can at will raise or lower the lights without risk of their being turned out, and in order to avoid danger from panic he should remain at his post during the whole of the entertainment.

5.—The gas shall in no case be stored in or used from bags or containers other than those recommended by the Departmental Committee of the Home Office (see No. 1 above).

6.—The combustible gas used shall be either hydrogen or coal gas, and in no case whatever shall ether or other inflammable liquid be employed.

NOTE.—*It is desirable, that in all cases, where possible, the electric light should be used as an illuminant instead of limelight, in order to avoid risks from fire.*

G. L. GOMME,
Clerk of the Council.

January, 1898.

[We shall publish Regulations respecting the use of Kinematograph Lanterns, &c., in theatres and premises licenced by the Council in an early issue.—ED.]

A Popular Camera.

All have read accounts of, or seen the marvellous juggling performances given by Mr. Paul Cinquevalli, but few of our readers are aware that this exponent of such feats of difficult juggling is the possessor of such a simple photographic instrument as the Blocknote camera. Taking into consideration the remarkable tricks this well known artiste practices, it strikes us as almost paradoxical that he should invest in this camera, which is acknowledged by all who use the instrument to be almost the ideal of simplicity. A short while since, we had the pleasure to inspect some of his photographic results, and we must confess that he had reached almost as high a pinnacle in the amateur photographic world as he has in the profession of juggling. He is now touring the U.S.A., and before he left England he made sure that he had his trusty Blocknote. The instrument he works with is one of the stereoscopic type, which is now gaining great favour among the general public and the theatrical profession in particular. It is not a widely know fact that many members of the theatrical circle are ardent photographers, and a great number of them use the Gaumont Coy's Blocknote. As examples, we may mention Mr. F. Trussell, of the London Hippodrome; Mr. Minor, of Daly's Theatre; and Mr. Will Evans as among the most well known who are users. Mr. Will Evans is frequently to be found "Down at the Garden Gate" making exposures, to add to his already very large and interesting collection of stereoscopic slides. The Blocknote is also a great favourite in the Army and Navy, and many well known officers of both services are using this instrument with great satisfaction to themselves. It is such a simple and portable camera that it immediately gains favour wherever it is introduced. Its utility is so great that it has become the press camera by natural selection, many of the illustrations appearing in the daily and weekly newspapers and the magazines, are typical examples of its value as a means of obtaining good pictures under difficult circumstances where cameras may be prohibited. We hear that Messrs. The Gaumont Coy. are shortly issuing their catalogue for 1908, and we advise those photographers who wish to be up-to-date to obtain a copy of this list, which will contain particulars of this well known perfect and practical pocket camera. All enquiries should be addressed to the firm's new premises, Chrono House, 5 aud 6 Sherwood Street, Piccadilly, W., where specimens of the instrument can be seen in their new capacious and well-stocked showrooms.

FOUR PENCE per foot nett.

VITAGRAPH FILMS.

FOUR PENCE per foot nett.

ANOTHER BIG COMEDY HIT!

THE TWIN BROTHER'S JOKE.

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A young minister is visited by twin brother who is a practical joker —Reverend called from home—Twin impersonates the clergyman—Makes strenuous love to bereaved widow, a dashing soubrette, an actress of the "Bernhardt" type, an old maid member of his brother's flock; arranging to marry everyone of them at an appointed time at the parsonage—At the minister's home the jester is laughing over his various pranks In rapid succession his different victims arrive—He hides behind screen — When real preacher comes home women all pounce upon him— Screen falls over, revealing pseudo-clergyman.

A ROUSING COMIC. Code Word, "Twinb." Length 600 Feet.

A LITTLE HERO.

Copyright, 1907, by The Vitagraph Company of America.

Soldier escapes from enemy—Takes refuge in house—Is hidden by a little boy — Pursuers arrive — Threaten the little lad with death unless he reveals the soldier's hiding place—Boy refuses, and they leave without capturing their prisoner.

Code Word, "Hero."

Length 300 ft.

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON."

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Latest Productions.

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Boy Bandits	450	feet
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Sheep Shearing	230	,,
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Cinderella	1200	,,
Harlequinade	475	,,
The Jealous Dog	350	,,
Persevering Edwin	400	,,
Coal Mining	400	,,
Johnnie's Gun	425	,,
Heavenly Twins	350	,,
Dying of Thirst	170	,,

Warwick Trading Co.

Fire at Palace, Rhyl	190	,,
Love will find a way	700	,,
Spanish Serenader	(about) 250	,,
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Review of Latest Productions.

How Can I Escape is a new Gaumont film. A thief tries to rob a letter box by thrusting his hand through from the outside. The intruding hand is spotted by the householder, who binds it to the inside door knob of the latch and runs off for assistance. In the meantime the catcher is caught and is in a quandary, but he is not lost. With his free hand and mouth he takes from his pocket a box of matches and a celluloid comb. He pushes the comb through the keyhole, strikes a match and sets light to it. The comb burns right through, the flame severing the detaining cord inside. The thief is free just in time to avoid his pursuers.

A Working-man's Christmas, also of Gaumont make, shows in the first scene, the week before Christmas, a workshop quarrel between two men, One gets dismissed and swears vengeance against the innocent cause of his trouble. He intends to blow up the house of his old workmate, and prepares a bomb for that purpose. On Christmas Eve the villain forces an entrance into the house of his old chum, places his devilish contrivance in position, and gloats over the realisation of his scheme. At that moment a little child, in its nightgown, enters the room and, not seeing the intruder, kneels down before the fireplace and prays for Santa Claus to come. The man stands abashed, and as he listens to the words of the child is filled with repentance. He destroys the bomb on the spot and the picture ends happily with reconciliation and good will. This picture should be very popular just now, as it is certainly an appropriate subject for the time of year. It is well staged.

Another Christmas film has been issued this week, Cinderella, which is of Hepworth manufacture. This film is based on the well known Christmas story, and a large number of interesting, dainty and comic situations have been introduced. Cinderella's two sisters hear of the Prince's ball and get ready to attend. Arrayed in their very best style, they leave home to attend the function. Their sister Cinderella sits at the fire-side despondently. The appearance of her fairy god-mother arouses Cinderella from her brooding. The fairy tells her to fetch a number of rats, who grow at the waving of the wand into lovely horses. A pumpkin is then changed into a beautiful carriage. Directing horses and carriage to one side of the room, the god-mother soon marvellously provides the child with everything suitable, and pointing to the clock commands Cinderella not to be later than 12 in returning, and the girl is driven off through the wall towards the palace. The coach is directed by numerous small fairies, who glide through the air, rising above the carriage and down to the earth again. At the palace gates Cinderella gets out and enters the doorway. She is met by the Prince, who leads her with delight up the massive staircase to the ball room. During the dancing he pays marked attention to Cinderella, who is so delighted with her surroundings that she forgets her promise to return early, until she is suddenly reminded by the clock striking twelve. Dropping her bouquet, she dashes out of the room and down the staircase, where the clock reminds her she is late. The Prince is too late to catch her, but at the bottom of the staircase he picks up a shoe which Cinderella has dropped. The following day he issues his well known proclamation in the market place, where numerous young ladies endeavour to make the shoe slip on their foot, among them the sisters. Cinderella is at last discovered and made happy, and the film concludes with a pretty transformation scene.

Giddy Goats is the title of the new Walturdaw issue for this week. The "goats" consist of three knockabout comedians of considerable ability. One is made up as a goat, and butts his companions after the manner of goats; the others cause laughter by a series of amusing collisions and some tumbling in a stage lift. Further amusement is caused by a cow in a picture on the wall, which waves its tail like the real article at one stage of the proceedings.

Love Will Find a Way has been so successful that the Warwick Trading Co. has postponed the issue of further films until the orders have been overtaken.

The Vitagraph Co. have the customary two subjects and as usual they are suitably contrasted in character. The Twin Brother's Joke is a comic. A young lady is "discovered" in a parlour. A minister, evidently her lover, enters and places a ring on her finger. The next scene shows the minister's house. He is enjoying a visit from his twin brother. While the two are talking a maid enters with a letter which causes the minister to leave town at once. When he has gone the visitor conceives the idea of impersonating his reverend brother. After shaving off his moustache, he attires himself in clerical garb. Meanwhile, the real clergyman, hurrying for his train, meets his fiancée, kisses her goodbye and jumps aboard the train. The practical joker is seen fully arrayed in his brother's clothes, and, clean shaven, he is an exact counterpart of the other twin. His solitude is interrupted by a knock at the study door. The maid enters, hands the pseudo minister a card and leaves. The jester retires to the parlour and greets the caller, a widow in dire distress. The "minister" endeavours to console his grief-stricken visitor, incidentally holding her hand. The widow is surprised, also delighted, but coyly pretends to draw away. The practical joker is not to be denied; falls on his knees and proposes. The widow is astonished, but bashfully accepts him. An elopement is planned and an appointment made for a secret marriage. The joker now makes a call upon a gay soubrette, and asks her also to marry him. After much persuasion she consents, and the sham minister goes out, and then proposes and is accepted by two other ladies. He is also seen entering a saloon by the fiancée of his brother, and she takes him of course to be her future husband. Altogether, when the real minister does return he has a warm time, but things are straightened out by the joker confessing.

Vitagraph's other subject is called A Little Hero, and is a story of England in the time of Cromwell. A cavalier is followed by a spy in the service of the "Round Heads." Making his way through the woods, the cavalier is suddenly attacked by a party of the enemy but beats them off and escaping, manages to reach his house, wounded and almost exhausted. His wife, fearing treachery, has left the house to search for him, and its only occupants are two little children his son and daughter. He cautions them not to betray his hiding place, and then descends through a trap door into the cellar, after which the children pull a table over the trap-door just as the pursuers burst into the room. They fiercely question the little boy, but he stoutly denies any knowledge of his father's whereabout. They endeavour by every possible means to intimidate the little hero, but he manfully protests that his father is not there, meanwhile comforting his little sister. Finally, they depart and the father, emerging from his hiding place, clasps the brave little boy in his arms.

The Urban Co. showed us four good films this week, two decided comics and two dramatic subjects, with the titles Mysterious Barrels, Adventures of a Beggar, The Miser, and Deaf and Dumb, and all are well worth inspection. The Miser is comparatively short for a dramatic film, the frequently too great length of which in many cases is their great fault, and good acting and staging combine to make it a subject which showmen will probably find go down well. We are first of all shown the garret of the miser. The old man is letting his gold run through his fingers and delightedly

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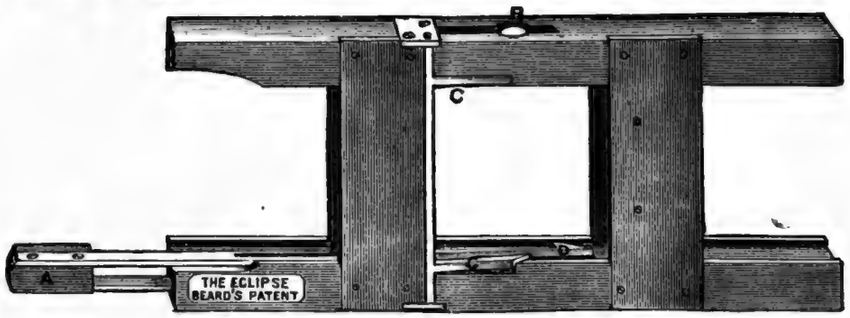

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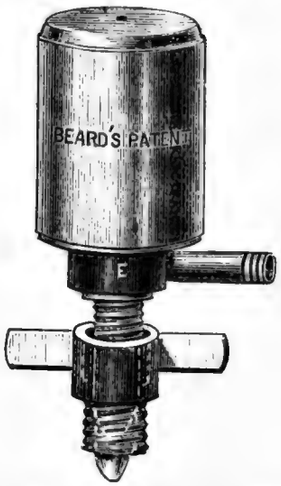

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listening to the rustling of his crisp bank notes. Presently he hides the hoard under the mattress of his bed and sits down to a decidedly frugal meal. The next scene shows the room of a working man who lodges in the same house. He is out of work and his wife is ailing and so he goes reluctantly to the miser and asks for assistance—of course without success. After the miser has left his room, a burglar makes his appearance, discovers the hoard, and gets out of a trap door on to the roof with it. Here he misses his footing, falls to the pavement and is killed—an accident which the film shows with marked realism. The body of the thief is discovered by the out of work, who takes the money from the pocket and goes with it to the miser. The latter is overjoyed at getting back his property and we are led to believe, adopts the whole family in gratitude.

Deaf and Dumb shows a little girl, who has lost both speech and hearing, leaving her mother's laundry with a basket of goods for delivery. She crosses a bridge on the way and here two roughs take her basket and run off with it. The child in her endeavours to follow them soon loses her way in the streets, but after wandering about for some time, meets with an old fiddler, who takes charge of her. Both soon become tired in their walk in search of the girl's home, and the old man, after carrying the girl for some time, falls down by the side of the road from fatigue. A motor is passing and the lady in it notices the accident, gets out and, after hearing the story, drives the girl home with her after giving instructions for proper care to be taken of the old fiddler. The girl is soon practically a member of the family and an opportunity soon offers for her to still further strengthen her position with her benefactress. Owing to a servant's carelessness, the hangings of the cradle in which the lady's baby lies catches fire, and the deaf and dumb girl, unable to summon help, herself lifts the baby out and so saves its life at the expense of severe burns to herself. She has a severe illness, but recovers, and during the first motor ride of the convalescent stage her happiness is completed by a meeting with her mother.

The Adventures of a Beggar is one of the Urban comics. The beggar is a cripple who depends on a truck to which he is strapped for his means of locomotion We see him, in the opening, making love to a blind woman, in the vicinity of a cart loaded with barrels. Two mischievous children watch the love-making, and seeing a possibility of mischief in the pre-occupation of the two, tie the cripple's truck to the back of the cart. The driver mounts his seat in a little while and drives off, with the beggar and his trolley in tow, leaving the woman pathetically groping for her lover. The cart is soon proceeding at a great speed, and the cripple dashes forcibly into a cyclist and upsets him, then comes in for a stream of water from a shopkeeper's hose. At last the barrels from the cart fall on him, and the driver dismounts from his seat to see what is wrong, whereupon the sham cripple, forgetting his character, rises to his feet and walks off.

Mysterious Barrels is one of the best comic films of the week, the characters displaying a sublime disregard of risk to life and limb in their endeavours after realism. The barrels in question are arranged outside a public-house, and are set in motion down the hill by a man and woman who have been ejected from the bar after an altercation with the brewer's men. They rapidly gain considerable speed, and a pastry-cook who is walking uphill with a tray of confectionery in his hands and with his thoughts far away, is quickly brought to earth, in more than one sense. The first barrel knocks his legs from under him, and when he has scrambled into a kneeling posture those following strike him, leap over his body and continue their destructive course. While the pastry-cook is pulling himself together, the barrels, gaining speed every moment, crash into the rear of a workman carrying a long plank and bring him also to earth. This victim and the former one join in the crowd from the restaurant and follow the barrels in their further career. After more accidents the latter begin to behave mysteriously indeed, for they fly *up* hill with the crowd after them, then take a plunge in a river, and when the pursuers follow into the water, leap up to the bridge and run back to the public-house yard, where a general celebration of the successful outcome of the incident is indulged in at the expense of mine host. The reversing effect in the bridge scene is particularly clever, for not only do the barrels apparently defy every law of nature, but one comes up with a man astride.

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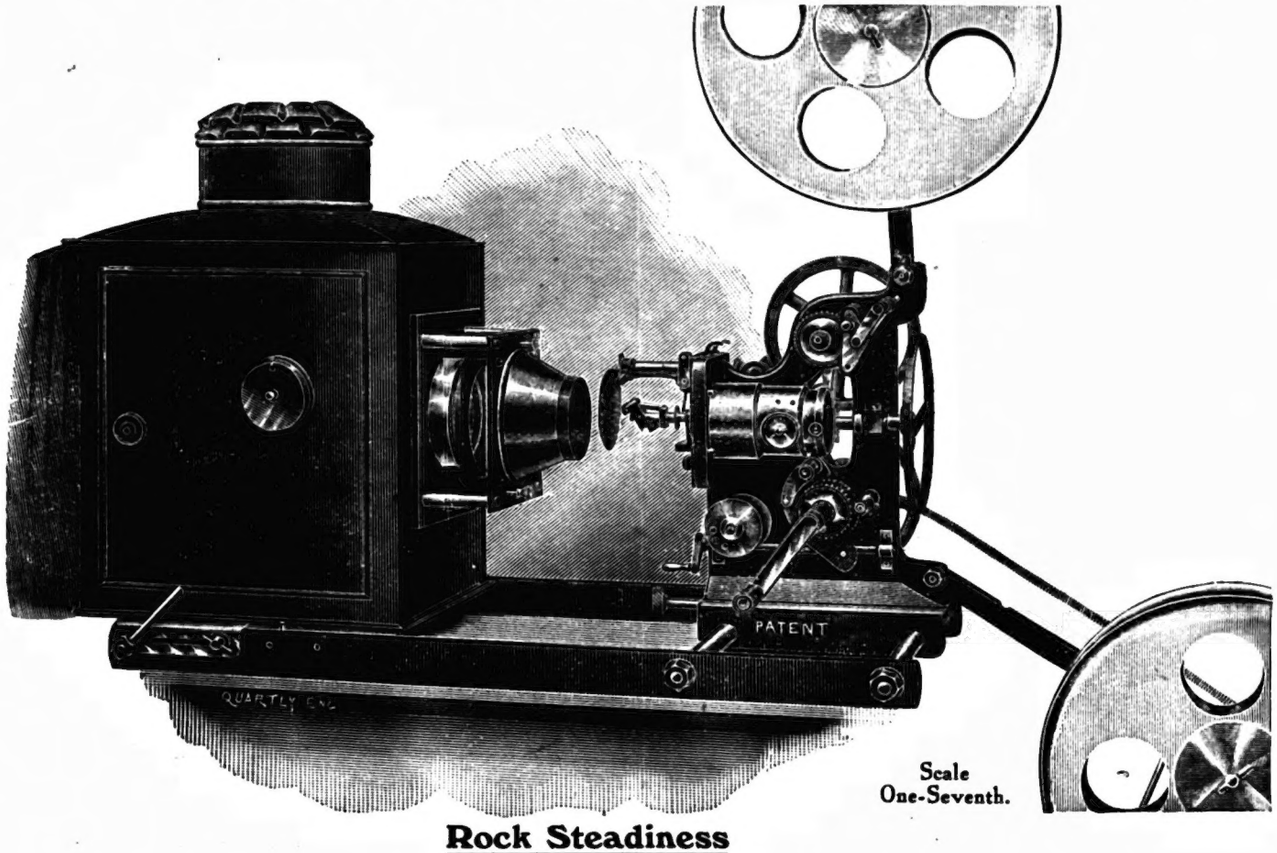

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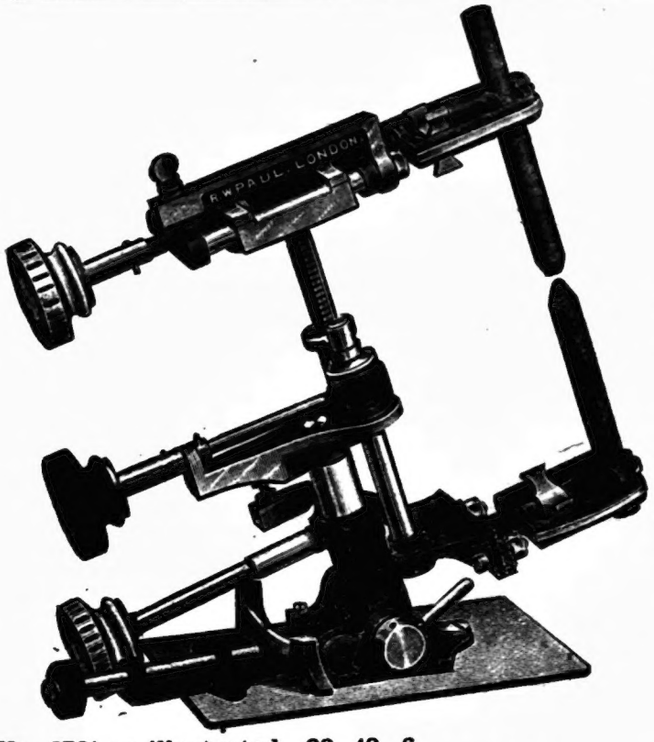

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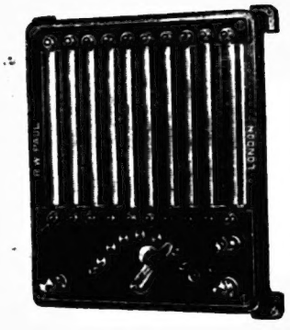

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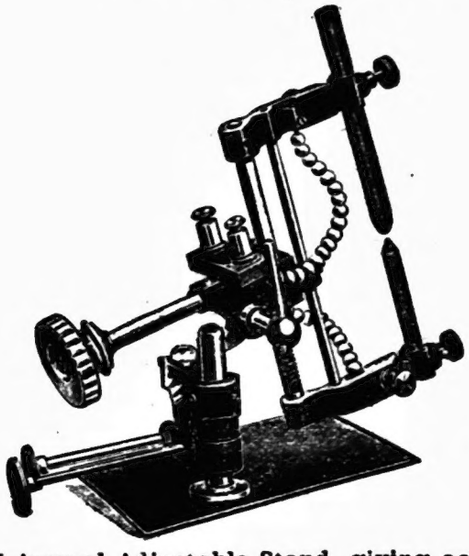

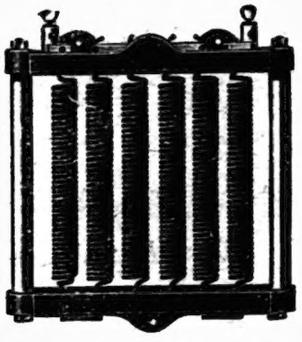

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